

**PITTSBURG STATE UNIVERSITY**

Pittsburg, Kansas

**Department of Music**

Presents

**"Indian Musical Evening"**

presented by

**Mrs. Ammula, Satyavathi**

(one of the most renowned Indian violinist who  
is touring the U.S.A., U.K. and Canada)

and accompanied by

**Mr. Gill, Manmeet Singh**

(playing the tabla)

Tuesday, September 17, 1991

McCray Recital Hall

8:00 p.m.

Indian music traces its history from 4th century A.D. when Bharatha wrote his "Natya Sastra" which spoke of the "Octave" with seven notes, (Soptatonic) and 22 quartertones (microtones) and also of the timing cycles called "Thaala", each of which consists of a given number of rhythmic beats covering all the three, four, five and seven beat rhythmic structure. The vedas of ancient origin were sung in Kharaharapriya equivalent to the Dorian (D-Mode) of the Ecclesiastic Mode system (Phrygic Modo in Greek Mode system). Even instrumental music was developed in ancient India thousands of years ago which is known by the fact that the Indian ancient texts referred to the musical instruments like Veena, Venu (flute), Mridanga (percussion instrument for keeping time) and dozens of others. Goddess of learning, Saraswathi, was associated with Veena, Lork Krishna with flute and Lord Shiva was believed to be an expert player of Mridanga. Violin had its own Indian version from ancient times which was in the shape of Sarangi and still earlier as "Ravana Hastha" (the hand of Ravana, the demon king of Lanka, who was slain by Lord Rama). Indian music first started with "Grama Moorchana System" (equivalent to Modes derived from employing the "Modal Shift of Tonic") and later switched over to a more advanced system called the "Raga" system which is the system now in vogue. The ragas are infinite, numberless, running into tens of thousands, but not all are sung or played at present. There are about three hundred ragas which are prominent and which have compositions written by "Vaggeyakarakas" (poets-cum-music composers). The Raga system of music followed by the Indian classical systems of Hindustani and Carnatic deals with every aspect of the "Note", its Ratlo, its nuances, oscillations, colour, and mood. In fact, nothing was left out. The musical graces describes by the Indian classical system called the "Camakas", are exhaustive which embrace the corresponding musical graces and every possible musical oscillations, of every other musical system of the world. The Carnatic system of music of South India is particularly so.

A Carnatic music recital offers the listener a comprehensive musical entertainment consisting of classical concert pieces, improvisation and semi-classical end pieces. "Manodharma" (extemporisation) is the sine-qua-non of Indian Classical music and Carnatic music offers such extemporisation in the impromptu delineation of a few ragas, impromptu elaboration of the chosen lyrical passage and extempore Solfa singing in each of the ragas.



## PROGRAM

1. The first item in this violin solo recital by Mrs. Ammula Satyovethi will be the varnam in Raga Thodhi which is equivalent to the Phrygian (E-Mode).
2. The next item is "Vatapi Ganapathim" in the raga Hamsadhwani (a pentatonic scale) derived from the raga Sankarabharanam (C-Major). The composition is by Muthuswamy Dikshitar, one of the great musical trinity of the South India. This song is an invocatory, praying Lord Ganesh to ward off impediments. The artiste starts with a brief elaboration of the raga, follows it up with the "Krithi" (song) to conclude with solfa improvisation.
3. The next item will be a song by "Saint Thyagaraja", who was the first among the great musical trinity of the south to whom the present musical system of Carnatic music owed its existence in its present concert form. The Krithi is the Raga Kalyani "Niravadhi Sukha" equivalent to Lydian (F-Mode) Mode.
4. A Raga Malika gives the audience a variety of tunes in quick succession in short time, for good effect.
5. The Hindustani music of North Indian music is essentially same as South Indian music but for some difference in approach to Intonation. Certain gamakas like "Loonam" are used more frequently in Hindustani while they are used very rarely in Carnatic. Now a Hindustani gath in Raga "Behag".
6. Two Bhatans
7. Folk Music
8. Nagaswaram: Nagaswaram means a tune which makes snakes dance.
9. A Lullaby: A song usually sung to make children sleep.

10. A Thillana in the Raga "Kadana Kuthuhalam" a composition of Dr. Mangalampalli Balamurali Krishna, who is noted contemporary musician, great scholar, composer and innovator who wrote hundreds of compositions. The Raga was one of the later additions to Carnatic music, say in the 18th or 19th centuries after the British established their rule over India. It could have been inspired by the Western music which was played in India by the musicians from Britain who used to visit India.
11. Western Note.
12. The final benediction is through the song, "Pavamana Sutadu" in the Raga Saurashtra which is a composition of Saint Thyagaraja.

### AN INTRODUCTION

Smt. Ammula Satyavathi is a senior violinist from Andhra Pradesh. She was initiated in music by her father, the late Sri Venkayya, and later received further training from the late Dr. Dwaram Venkataswamy Naidu. She was adjudged best in the violin competitions conducted by the Madras Music Academy in 1954 and was awarded the coveted Kasturi Rangayyengar's Gold Medal. She represented Andhra University in the Inter-university Youth Festival held at Delhi in 1957 where she topped in the string instrumental music competition. At eleven, Smt. Satyavathi began giving solo violin performances for the All India Radio. She has been participating in many important programs of the All India Radio, and Doordarshan, as well as in public concerts. She gave violin programs at the Music College, Diliman, Manila, and at other places in the Philippines. While preserving the high traditions of classical Carnatic music, she did not ignore the other areas. She is good at Hindustani, light classical, devotional and also folk music.

She was the first person to present a classical Carnatic and Hindustani solo "Jugalbandi" using two instruments Mridangam and tabla. She has accompanied many senior vocalists of South India in classical as well as devotional music concerts.

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